

Liverpool John Moores University

Title: ADVANCED HARMONY & AURAL PERCEPTION
Status: Definitive
Code: **5504POP** (108571)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool Community College

Team	Leader
Stuart Borthwick	Y

Academic Level: FHEQ5
Credit Value: 12.00
Total Delivered Hours: 44.00
Total Learning Hours: 120
Private Study: 76

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	36.000
Tutorial	4.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Exam	AS1	Theory tests of 1 hour each (end of semester 1 and end of semester 2)	20.0	1.00
Exam	AS2	Theory tests of 1 hour each (end of semester 1 and end of semester 2)	20.0	1.00
Report	AS3	Transcription exercise (chromatic melody, bass line and chord progression)	30.0	
Exam	AS4	Listening tests of 1 hour each (end of semester 1 and end of semester 2)	15.0	1.00
Exam	AS5	Listening tests of 1 hour each (end of semester 1 and end of semester 2)	15.0	1.00

Aims

To build on the Music Theory & Listening Skills module in Level 1 and develop advanced (jazz) theory and harmony knowledge and aural perception abilities.

Learning Outcomes

After completing the module the student should be able to:

- 1 Apply music theory concepts such as chord substitution, the modes of the melodic minor scale and the altered scale and its uses.
- 2 Construct compound intervals and extended and altered chords.
- 3 Apply chord/scale theory for use in composition or improvisation.
- 4 Identify unusual rhythms and time signatures.
- 5 Identify chord progressions by ear.
- 6 Transcribe diatonic, chromatic and modal melody and bass lines.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

EXAM	1	2	3
EXAM	1	2	3
TRANSCRIPTION EXERCISE	6		
EXAM	4	5	
EXAM	4	5	

Outline Syllabus

Compound intervals, and extended and altered chords and their functions.

Chord substitution including tritone substitution.

Chord/scale theory and its use in composition and improvisation.

'Synthetic' scales and their uses.

The modes of the melodic minor scale.

The 'altered' scale and its use in composition and improvisation.

Unusual (odd) time signatures and rhythms and their identification.

Identifying chord progressions by ear.

Chromatic notes in melody and bass lines (including inversions).

Non-functional harmony in contemporary popular music.

Learning Activities

A series of lectures, with occasional progress tutorials. There will be an assessment

test at the end of each semester with a coursework component as well.

References

Course Material	Book
Author	Levine, M.
Publishing Year	1995
Title	The Jazz Theory Book
Subtitle	
Edition	
Publisher	Sher Music
ISBN	

Course Material	Book
Author	Nettles, B. and Graf, R.
Publishing Year	1997
Title	The Chord Scale Theory & Jazz Harmony
Subtitle	
Edition	
Publisher	Advance Music
ISBN	

Course Material	Book
Author	Naus, W J.
Publishing Year	1998
Title	Beyond Functional Harmony
Subtitle	
Edition	
Publisher	Advance Music
ISBN	

Course Material	Book
Author	Prosser, S.
Publishing Year	2000
Title	Essential Ear Training For the Contemporary Musician
Subtitle	
Edition	
Publisher	Berklee Press
ISBN	

Course Material	Book
Author	Gorow, R.
Publishing Year	2002
Title	Hearing and Writing Music
Subtitle	Professional Training for Today's Musician

Edition	
Publisher	
ISBN	

Course Material	Website
Author	
Publishing Year	
Title	www.eartraining.com
Subtitle	
Edition	
Publisher	
ISBN	

Notes

This module builds on the work covered in Music Theory and Listening Skills and Composition and Song Writing Skills. Students will study harmony to a high level (which increases the scope for composition, song writing and arranging), and develop their aural perception to enable them to work out chord progressions and transcribe music by ear. They will be expected to practise and develop these skills outside the class.

This module should preferably be delivered in the keyboard/composition room where students have access to keyboards. This will facilitate harmonic understanding, classroom listening exercises and allow students to use and develop their keyboard skills.